

Students' Council prepares to initiate fee referendum, Society could die otherwise

by Myles Frost

Students' Society Council members resolved on Saturday to initiate referendum proceedings to increase Society fees by at least five dollars a year in view of the present budget crisis.

At the same time faculty and club representatives insisted that up until the referendum the Executive must finance present activities by dipping into the reserve fund. Without this assurance from the Executive there would be no support from the clubs for a referendum. "After all," said Arts Rep. Bruce Campbell, "the reserve fund is for a rainy day, and it's raining."

At the emergency study session, the necessity of the increase was met with little opposition by either club members or Council representatives, though Frank Farfan, of Engineering, expressed doubts that engineering students would support such a move.

"It is the general opinion of the engineers that the Students' Society doesn't benefit them," he said.

Most Council members felt that though the financial picture was not as bleak as was portrayed last Thursday by Science representative Philip Inhaber (absent from Saturday's meeting), President Andrew Yearwood said that the Society will die unless there is a fee increase.

A salute to China's Birthday

Exhibitions, films, workshops and an evening of cultural performance marked the celebration of the 26th anniversary of the People's Republic of China, sponsored by the Canada-China Society and the Chinese Community Council.

The conference was held in order to further friendship and understanding between the peoples of China and Canada by way of presentations by Canadians who have visited the People's Republic.

The workshops, given in French and English, provided discussion and slide shows on health care, factory life, women and education in China. Films were also shown portraying the life of Canadian doctor Norman Bethune and the story of how the Chinese peasants reclaimed rugged mountainous land to be used for productive agriculture.

Over 500 people attended the event.

If student activities funded by the Society were to remain at par with last year's expenditures, another \$45,000 would still have to be found in order to meet the deficits.

This is due to the increases in the expense of maintaining the union building which now accounts for almost half of the Society's budget, and to the increase in wages necessary to administer student activities, according to Kyriakos Matziouris, External V-P.

Consequently, as pointed out by last year's Internal vice-president Michael Johnson, without an increase in fees, only \$45,000 can be used for activities whereas \$122,709 was allotted three years ago.

The Dean of Students, Saeed Mirza, attended the meeting in order to provide a perspective on what the Administration would do in the event of Students' Society bankruptcy. Dean Mirza, though not assuring further financial assistance from the Administration did pledge his personal support in the Senate if all other solutions had been attempted and had failed.

"If the referendum fails I promise to get my colleagues to discuss what would then be a true crisis," Mirza said, "but it would be irresponsible of me to raise Student Services fees without student body consensus."

Until the referendum is passed, President Andrew Yearwood assured those present that the Society would dip into the reserve fund, presently \$176,000, to meet this year's expenses. He stressed the necessity of planning for the future by insuring a fee increase. "This should have been done three years ago," he said.

In contrast to Thursday night's meeting the emergency session on Saturday evinced a

spirit of cooperation among the club representatives as well as the Council members. As soon as the referendum is officially called for at the next Council meeting Wednesday night, student groups will begin a campaign to educate the student body as to the necessity of the fee hike.

In response to the doubts of the Engineering and Medical reps that they would be able to instill much enthusiasm in their faculties for the referendum, Jeff Shiroky of the Film Society suggested a more instructive approach than the hard-sell type appeal. He pointed out that student clubs are interdependent. For example, the ISA depends on the Film Society for some of their events, and the Film Society needs the Daily to advertise in, and so on.

Saturday's meeting was also the first time in recent memory that Society finances were discussed openly and explained in full to Council. Previously, finances were arranged solely by the Executive in conference with the finance director and the comptroller. Council was then presented with already scrutinized budgets and given no opportunity to discuss the priorities of spending or to engage in long-term planning.

Lam demystifies monopole

by Peter Dauphinee

The importance of the recent discovery of a magnetic monopole was brought forth to a crowd of McGill students last Friday by Dr. Harry Lam, Professor of high energy physics at McGill, who was present at Berkeley, California when the discovery was made.

The existence of the monopole, discovered last July, confirms physicists' long-term speculation as to the link between electrostatics and magnetostatics in that the monopole by itself is a unit of magnetic charge.

Lam explained that a magnet has two poles, usually designated north and south and is therefore a magnetic dipole. The breaking in half of a magnetic dipole, however, does not yield two monopoles, but two individual dipoles.

But in the field of electrostatics, the study of electric charges, the same process produces two monopoles, one positive and one negative, which is a phenomenon heretofore unparalleled in the field



These two souls have been standing on Sherbrooke St. since 1934, which was also a banner year for the MUCTC. It was the last time the transit workers got a raise. See if they get home in IT HAPPENED ONE NIGHT tonight in L132, brought to you by the Film Society.

of magnetostatics.

The monopole, which is a sub-atomic particle, was intercepted in September, 1973, as it headed earthward from outer space, by a target suspended from a balloon over the vicinity of the state of Iowa. The target, which consisted of various layers of plastic and emulsion, was about 14 by 25 feet in area, or, as Dr. Lam pointed out, roughly the size of a barn door.

After two years spent examining the target the path of the magnetic monopole was discovered and the news of the discovery was released to the public on August 25 of this year.

Another physicist by the name of Alvarez, who has been unsuccessfully searching for monopoles in moon rocks, has disputed that what was found was really the magnetic monopole. However, the data had been re-examined and the general consensus among physicists is that the discovery is indeed a magnetic monopole. The Berkeley scientists are currently planning to suspend targets over Antarctica in hopes of repeating their success.

Dr. Lam emphasized that the discovery of the magnetic monopole may eventually lead to important applications. For example, it could be introduced into the human body as a probe and moved around by means of an ordinary magnet.

The forces which act on the magnet monopole are relatively large—over 100 times the strength of forces acting on electric monopoles, and 15 times as strong as the forces which hold the nucleus of the atom together. Because of these large forces, the magnetic monopole moves at tremendous velocities—the one detected by the Berkeley scientists was thought to have been travelling at over one half the speed of light.

This property, while making magnetic monopoles very difficult to find, could be used by physicists in that the monopole could be accelerated to tremendous velocities in a cyclotron and used to bombard other particles, possibly resulting in the creation of more magnetic monopoles.

today

Savoy Society:

Today is the last day to audition for Gilbert and Sullivan's "Yeomen of the Guard." 5-8pm in rm C403 of the Strathcona Music Building (formerly RVC), 555 Sherbrooke.

Kappa Alpha Theta Women's Fraternity:

Even if you think you're not interested, you might be. Come for coffee today between 3 and 5 at 3563 University, Apt. 17 and find out for sure.

Amateur Radio VE2UN:

Has first meeting today at 1 pm in Union 401. All interested please attend.

Blood Drive:

Volunteers are needed to work for the McGill Red Cross Blood Donor drive. All interested people please leave your name, telephone number, and faculty in the Red Cross registration book at the Students' Society office in University Centre, 3480 McTavish St.

McGill Christian Fellowship:

Coded message concerning our prayer meetings (8:30-8:55 am in the Union, Rm 307): "Matt. 26: 41; I Thess. 5: 17."... So there! Tel: 849-0927

Women's Jogging:

Today begins the Women's Intramural Jogging Marathon. Jog anytime at the gym or at the football stadium. Sign up laps at the Women's Locker Room in the gym. Marathon runs from today till October 10. Get out and show your Olympic style.

The East Asian Studies Association:

Welcomes all students to this year's Opening Reception. This is the chance for all students who have an interest in China, Japan, to join the association and help create a lively and interesting year. The evening will consist of a slide presentation given by a recent visitor to China, as well as refreshments and a discussion of this year's programme. Come and join us in the LEACOCK COUNCIL ROOM.

Entertainment McGill Committee:

Students interested in organizing any form of entertainment for the entire student body — A meeting will be held rm 327 Union Building 3pm.

what's what

McGILL ARMENIAN CLUB

First general meeting. Wednesday, October 1, at 5 pm. in the Union Bldg., Room 307. All new members are cordially invited. For more information call Ara at 273-6713.

WOMEN'S UNION ORGANIZATIONAL MEETING

Tuesday, Sept. 30, "A Room of One's Own" Union 457, 5:30 pm. Please show your support by attending this meeting and helping to get the new year started off well. We need new ideas—Please Come. For more information call Laura Fox 849-3071.

classifieds

FOUND

Found: Black male cat; white nose, throat, forepaws, hind legs, vicinity University and Pine, Call John, 849-0671 or 845-3301.

classifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by 10 o'clock appear the following day. Rates: 3 consecutive insertions—\$3.00 maximum 20 words. 15 cents per extra word.

HOUSING

Sublet: Furnished 1½, utilities included \$145.00 month. Ready October 1st. Durocher near Pine. Call 842-2854.

WOMAN WANTED to share nice house with 3 present tenants. Near McGill. Call 843-7377 [Reasonable]

Wanted: Female to share furnished apartment, with same, near McGill. Call Linda after 5:30 at 937-4532.

ENTERTAINMENT

Remember to come down to the SOCIAL COMEDY FESTIVAL presented by MFS: L-132, 7 & 9:30, 50 cents single admission. Consult Box Ad in Daily for listings.

PERSONALS

Problem? Feel you need to rap with a rahh? Call Israel Hausman 341-3580.

Boycott Norm Stark's Party - He listens to scratchy Johnny Cash records & serves scab lettuce.

CRAIG SPENCE - Are my plants still alive? Couldn't get in touch with you. Come by for coffee. Rita 849-0673.

FOR SALE

Grundig Stereo Console. AM-FM - Shortwave Multiplex Receiver. Dual Record Changer. Perfect Condition. \$200.00 Call Rubin or Barrie. 336-3753.

ENGLISH MAJORS, book collectors: International Library of Famous Literature, 20 vols. (9,822 pp. incl. 500 full-page illustrs.) publ. Merrill & Baker, N.Y. 1898. 1st printing, with general & topical indexing. Best offer around \$125. Tel. 274-5391 after 8 pm.

Bicycle. Mercier - 10 speed - like new - call Hank 481-7615 after 6 P.M.

Pontiac '66, winterized, snow tires, clean, V8, Great for getting to school, skiing. Good price. Call 739-0719 to see it.

JOBS

Male Wanted - Parttime: Inventory & sales clerk. 10-15 hrs. per week. Experience and references. Call 935-9317.



McGill
Film
Society

Social Comedy
Festival
Today:

7:00
It Happened
One Night

9:30

You Can't Take
It With You

L-132

50 cents

Babysitter wanted to take care of a 7 month baby during the morning and afternoon. Please call 849-9515.

Student Janitor for small building on Hutchison. Apply 849-6189.

MISCELLANEOUS

VIOLIN AND PIANO TUITION. Professional musician. Experienced in working with adult students, beginners, advanced. For information and interview, phone 487-1162.

Moving? Ex-Grad Student trucks available, professionalism guaranteed, insured, low rates. Free estimate Tim 481-6385

OLD COMICS WANTED

I will pay high prices for large accumulations and collections of old comic books, particularly Marvel comics. 481-2830 anytime.

ISRAELI FOLK DANCE EVENINGS - Mondays starting from September 29th McGill Student Union, Room 307 at 8:00-9:30 p.m. Students 75c Info. 845-9171.

Boorish, Cheap, Apathetic and Unsociable? Sharpen these skills at Norm Stark's party.

LOST

Lost: Brown leather purse near Otto Maass. I.D. cards, keys etc. Urgent! Call Gaby 842-5912 if you have or can locate it. Reward

Lost: (on Sept. 9, 4th floor, Leacock). One khaki green army shoulder bag, contents extremely valuable to owner, and one white sweater. Please call Jeff or Molly at 845-1518 - Thanks.

Lost: Small gold heart from necklace. Please call 849 8585.

TYPING

Typing - IBM with carbon ribbon. Fast & accurate, near Warshaw's (St. Lawrence) Carol 843-3732.

WANTED

Wanted: Volunteer tutors for community project in N.D.G. Please call Heather at 486-1038 or Tuesdays and Thursdays at 488-5424.

Wanted: Crib and mattress: compact, collapsible, lightweight stroller, toaster, teflon pots and pans; kitchen table for 2; sewing machine; iron. Mornings 392-4859

Volunteers wanted (male and female) concerned, dynamic individuals to advise Jewish teenage groups. For interview call 738-4753 (9 AM - 5 PM)

Student Christian Movement at

The Yellow Door
3625 Aylmer St.

Homemade Healthy
Lunches

daily from 11 a.m.-2 p.m.

99 cent Special
Homemade Soup
Hot Meal
Tea or Coffee
(all you need)



EXTRA-SPECIALS
25 cents-35 cents
Cakes, pies, cookies,
desserts, sandwiches
beverages

STUDENTS

WANT TO INCREASE YOUR
READING SPEED AND COMPREHENSION?

Free classes begin October 6

Mon., Wed., 3 to 4:30 or 5:00 to 6:30

Tues., Thurs., 3 to 4:30 or 4:00 to 5:30

Call McGill Reading Centre 392-8888

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PLANT SALE

- * Scores of varieties
- * 1500 specimens
- * wholesale prices

Tuesday Sept. 30, 9:00-6:00
Bishop Mountain Hall

CHABAD HOUSE 3429 Peel Street

announces Lecture Series
Mon. to Thurs. 1-1:40 P.M.
Beginning Tuesday Sept. 30th [upstairs in the Library]

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
Sept. 29	Sept. 30 Rabbi Kramer "The Shtetl"	October 1	October 2 Rabbi Hausman "Tefillah"
October 6 Rabbi Rosner "Torah Institution: of Marriage"	October 7 Rabbi Zeltz "Jewish Reality Through the Holidays"	October 8 Rabbi Zlotnick "What is a Jew"	October 9 Rabbi Williki "Images of God & Man in the Torah"
October 13	October 14 Rabbi Kaufman "Book of Psalms"	October 15	October 16 Rabbi Shmidman "Confronting Evil & Pain".
October 20	October 21 Rabbi Joseph "Celebration of Creation"	October 22 Rabbi Glick "Basic Commitment of Judaism"	October 23
October 27 Rabbi Schecter "Judaism and the Jewish Family"	October 28 Rabbi Shpam "Science & Religion— and Are they Compatible?"	October 29	October 30

ATTENTION

ALL STUDENT SENATORS WHO HAVE BEEN ACCLAIMED OR ELECTED FOR THE 1975-76 TERM PLEASE CALL THE STUDENTS' SOCIETY OFFICES 392-8967, AND GIVE YOUR NAMES, PHONES, AND ADDRESSES.

External Affairs Department,
McGill Students' Society.

Painting up a dorm

by Michele Giusiana

Ever seen an elevator all zipped up? Then you haven't been to McConnell Hall recently. The zipper painted down the elevator doors in the main lobby is the work of Stephen Creet, McConnell's artist-in-residence this year.

Be assured that Creet is more than an eccentric interior decorator. Indeed, his plans for the year's activities are ambitious and diverse. His main objectives during his residency are to incorporate the dorm environment into art, and to get the students involved in the art experience.

One of his tentative plans is to paint a giant 'paint-by-number' mural in Bishop Mountain Hall. His proposed plan is to have one can of paint placed by the mural each day. Any student walking by can fill in any part of the painting with the color. Each day a different color will be available. Creet plans to limit the parts of the mural visible at any one time; revealing the mural in its entirety only after the painting is completely finished.

Students can also get involved in art through the free art classes he teaches on Monday, Tuesday, and Thursday nights. Students can also talk to him on an individual basis. Creet says that he works in the studio "just about every night until 3 am."

Emphasis in the class is on ideas and images. Creet is opposed to limiting the class to just the basic techniques feeling that "art is more than landscapes and flowers". The student need not be adept at drawing or have any training in art at all.

Creet feels that the average student is unaware of the movements in art since 1930. He plans to bring his students "up to date" on the contemporary art scene. Besides art instructions, Creet will also use slides with occasional lectures to help broaden his students' knowledge of art.

Creet, himself, stays abreast of the contemporary art scene by reading any and all new books on the subject. "Otherwise, it is not uncommon for an artist to develop what he thinks is a new art form and find that

someone else did it two years before."

Creet has a broad background in the fine arts. He studied at Sheridan, St. Lawrence, and Queen's Universities. In 1972, he did a one man show in which he turned his apartment into an art gallery. His walls were murals and he added such props as a gate, a bathtub and mannequins to make the scene three dimensional.

Creet was born in England and raised in Canada. The British culture via his parents remains an influence upon his art. A little wooden puppet, Nodding, who is a character from his British childhood storybooks, often appears in his work. He likes to take this innocent little puppet and put him into an evil, even perverse, environment with the intent of creating a comical effect.

Creet does not take his work seriously; rather he takes it diligently. He feels that the artist owes the spectator something, and his personal contribution is usually a smile or a thought.

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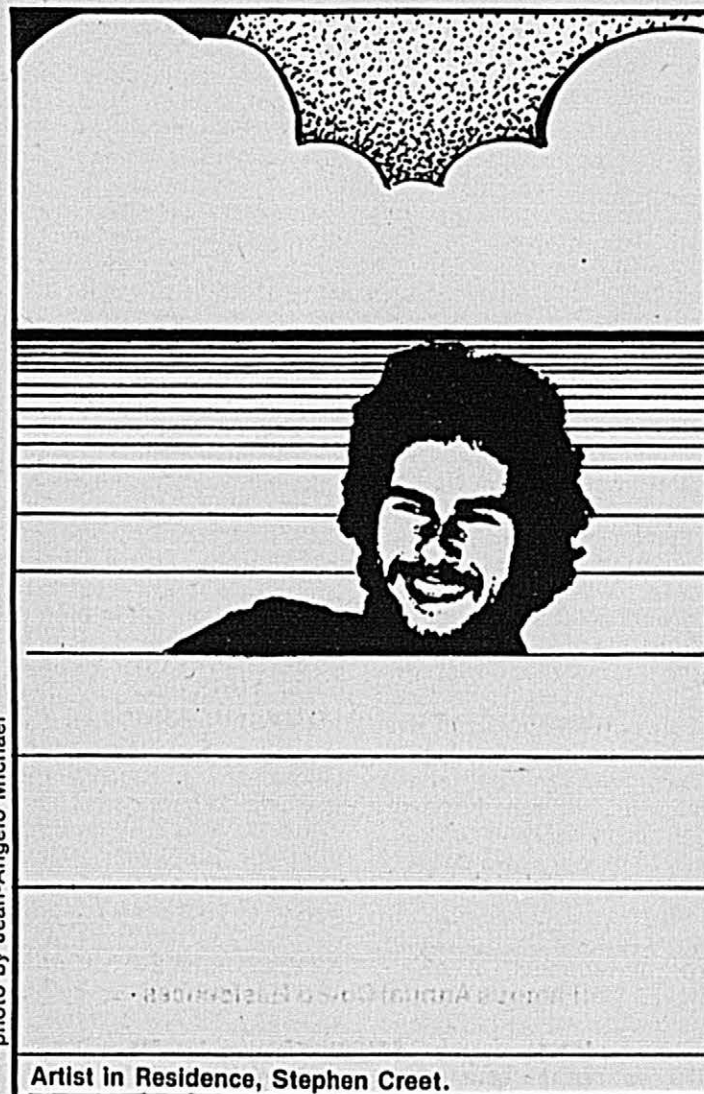
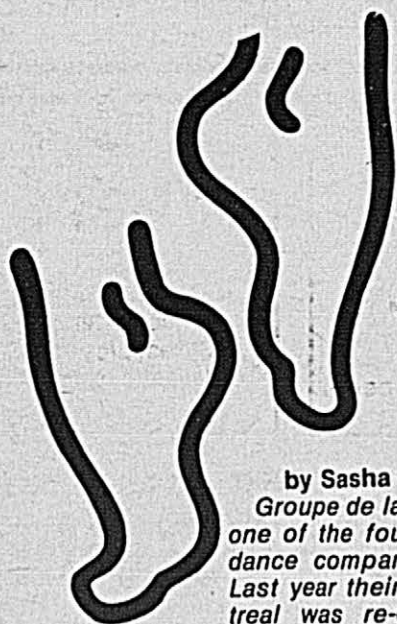


photo by Jean-Angelo Michael

Artist in Residence, Stephen Creet.

It's not the feet, It's the motion



by Sasha Cunningham

Groupe de la Place Royale is one of the four major modern dance companies in Canada. Last year their school in Montreal was re-opened offering courses in modern dance and choreography. The school is a private enterprise run by the group for the purpose of training dancers in their particular style of dance. This year the school has been placed under the direction of Catherine Blackburn and her sister Pauline, both of whom were members of the company at one

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Nostalgia of the future

*The association of man and woman
In daunsinge, signifying
matrimonie—
A dignified and
commodious sacrament.
Two and two, necessarye
conjunction,
Holding eche other by the
hand or the arm
Whiche betokeneth concorde.*
T.S. Elliot

by Kim Echlin

They balk and gawk at it. They talk it, they do it. All the while they mock—supreme indifference. Cool. (Sweaty). It's the hustle—the new dance covered by Time Magazine and Rolling Stone, and the inspiration of the latest Arthur Murray dance session.

From sea to shining sea frigid Canucks are bumping and grinding and hustling to the same heavy beats our counterparts hear in New York City and San Francisco. No stepping to

different drummers—just a straight four-four tempo and one pattern which is new in every moment. Even tiny St. John's, Newfoundland has converted a warehouse overlooking the war harbour where subs slipped and slept like pike into a three-story disco for the hustle. Our own Newfies glitter and open the windows to let out the tunes.

It's the hustle . . . and the bump . . . in jeans, platforms, silk, t-shirts, and ties. It's men with men, women with women, and men with women.

"It's just a way of communicating with people you might not have anything to say to if you sat down to talk," said one blue-haired San Franciscan to Rolling Stone Magazine.

Whether popular dancing is diversion, entertainment, or art, it is, in its close relationship with music, a chronicler of our moods.

What's brought us from the "twist" and "rock n' roll" through that long period of no steps at all to the sexy, sexless dances we will dance in the discos tonight?

Some of the hustle is bound up in the scene—games, glitter clothes, the lights and mirrors, and ear-splitting sound systems. You go alone or with a friend, but as often as not without a date. The scene is pick-up, and in bars where the noise level is in the vicinity of 100 decibels, the smooth pick-up consists of lots of eye contact, a smile and a motion toward the dance floor.

Once you've seen the scene and, in turn, been seen you can understand the hustle. In the pick-up bar, it is a tenuous association between two strangers, signifying a nuptial moment which will terminate with the dawn or the song. It's

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Feet...

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time. This is an interview with Catherine Blackburn about the aims of the school and the values of dance in society.

Daily: Tell me about the school and how it evolved.

C.B.: When Jean-Pierre Perreault and Peter Boneham became the directors of the company in 1972 they had to close the school down because it was too great a burden for them to operate simultaneously with the company. It was only last October that the school was able to be re-opened. It remained opened from October to April, seven months. During the summer I worked part-time preparing the schedule and the place.

By working at the school I am working first of all for the group. In the States the universities have departments specifically for dance. Here they don't have this program in all the schools because they can't get government help. We want to have a school because each company needs to have its own dancers. Since we don't have universities to supply our company with dancers where will we get them?

The government is aware, however, that dance is a part of the artistic creation in Canada. They always try to help the group, but not the school. The company cannot really develop until we have a school. This is why it was vitally important to re-open the school last year, but until we can secure our funds the school is really a financial luxury.

Daily: How do you get your students to move? How do you teach them?

C.B.: Well, where does dance

lead you? It makes you more supple, more beautiful. If you are an artist you have to dance. You want to feel the movement in design, the lines in space. You have to think of movement like a sculpture with perfect spacing and design.

You can start from an idea like the wind blowing. Then you take the abstraction of the idea. No story, it's really coming from an idea, a design.

Abstract dancers have to express their own sensitivity. By being sensitive, you can express your love for dance, the soul of a dancer, and this then becomes the total expression of the dance. Stretching your arm, lifting your leg all become expressions of the soul's sensitivity.

In our society people aren't using their bodies much. People are lazy with their bodies. They can't imagine that people (dancers) live using their bodies. People eat in their cars and don't think. Dance is a provocation to their laziness.

We use the floor a lot. This is because by lying on your back it is easier to feel perfect placement. In modern dance you need to have perfect placement. We also do a lot of floor work for suppleness. On the floor you don't have the full weight of your body to contend with so you can work all the back and stomach. If you are strong in the stomach and back you can hold any position.

Daily: How does one become a modern dancer?

C.B.: If you want to become a dancer you have to take classes daily. That's why we offer classes daily. We want to know what our students want. If they say that they want to be dancers they have to start at fourteen. Fourteen is a good age for modern dance.

Once you have decided to become a dancer it becomes a

serious discipline, but it is also a great adventure, an adventure that must be taken seriously.

You have to be active. You cannot destroy yourself with alcohol and drugs. You have to be very intelligent and you have to be quick. Modern dance requires a body and mind that are quick. The more overall knowledge you have the better a dancer you will be. We push the students to create. We have very enthusiastic students ranging in age from seventeen to twenty-eight. These students dance to develop themselves.

Daily: What do you think is the value of dance in our society today?

C.B.: Art is one of the things that can help people and make them see that there is more to life than material things. If people don't open their eyes now to this they will destroy themselves.

There should be a strong art department in all schools and universities. In kindergarten the teachers allow students to paint and be creative, but then they stop. They should not ever cut the arts out! Art makes for a good development of the soul and beauty.

Some of the people who come to our classes, their bodies are not nice. Their heads hang down, they are depressed and shy of moving. For them it is a question of having their muscles stretched and strong. It is not always a question of being thin.

In dance you express your own soul as an artist. If you live in beauty and harmony then of course you are always positive and your head is lifted—you can look up.

Dance is a good educator. Through dance you learn that you can do something. You are positive and you learn. It is up to the teacher to teach students what they can do. A teacher



must develop a student's possibilities in life and show that they are more not less. If teachers can do this then there will be a better humanity; even if it's a very small improvement you have to do it and try to work for it. Otherwise we will destroy ourselves.

The physical part in human beings is the slowest to learn. Even people with great minds have difficulty with movement. After all, ask Einstein to do a pirouette. You have to be courageous, you have to force yourself to move. It takes constant discipline, but you will see the results.

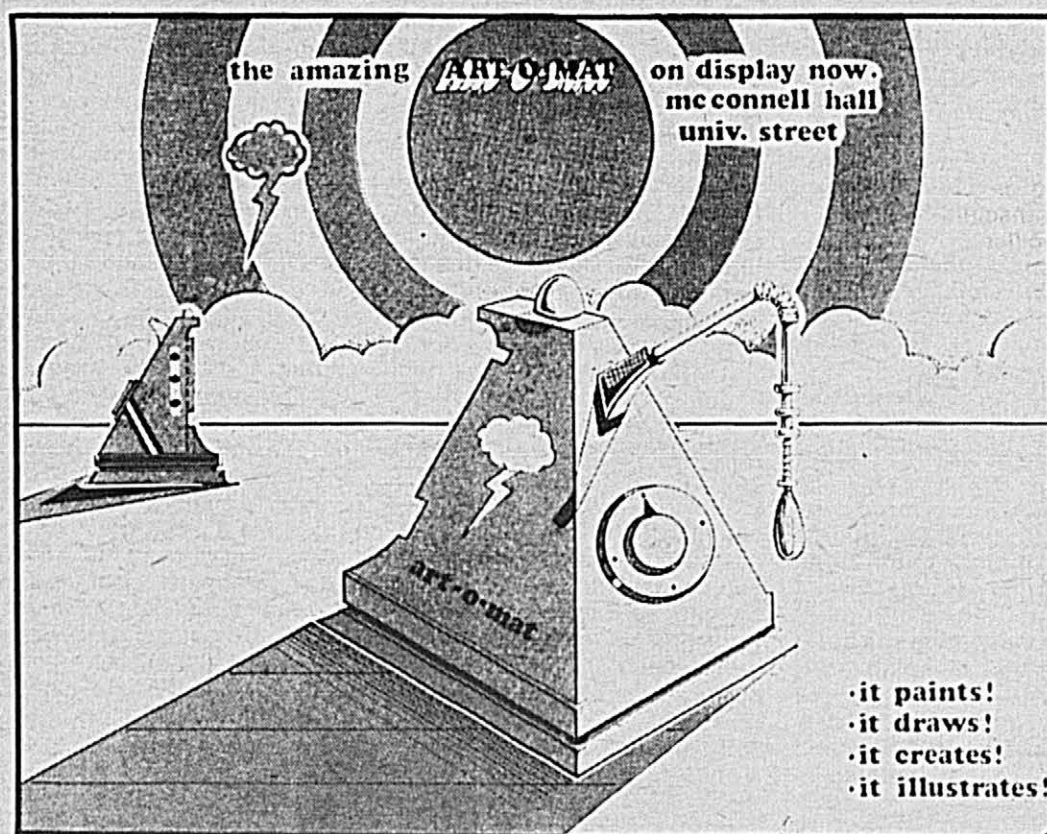
Daily: When are the sessions?

C.B.: The first session is from September 8 to December 6. We still have places; due to the strike we may add another week onto the session. Sixty-five students have registered this fall. Last year's students have returned and are very excited. These students want to express dance and want to experiment with choreography.

We also have a Friday-night workshop for returning students to do choreographic experimentation. Pauline and I will also create dances for them and there will be a small performance at the end.

All men are invited to join the classes. We have a few with us now. Men are always shy to dance. They don't understand that when you see a male dancer you want him to be really male. It is so dull when there are only women.

We are also interested in anyone who wants to do the sets or design the costumes for our workshop. If other artists want to come they are most welcome. The winter session begins on January 15. Call 861-5821 if you are interested. The school is located at 5030 St. Denis in the National Theatre School.



Graphic done by Artist in Residence, Stephen Creet.

Painting...

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Creet feels that Canada is a "very good place for an artist to be in." The image of the impoverished artist living in a cold garret and suffering, is gone. Today's artist benefits from many government and private grants available purposely to expand and develop the Canadian culture and the Canadian art world. Creet concedes that "art is more underground than music". Few Canadians are aware of Canadian art or Canadian artists. For the most part a Canadian artist must still first gain acceptance abroad before he is recognized by his native land. Yet after many years of British and American influence, Creet feels Canadian art is definitely coming into its own.

Creet's classes here in the

dorms are open to all McGill University students. Classes are scheduled to start at 7:30 with Monday's class on drawing; Tuesday — painting (acrylics); and Thursday — graphics. The studio is adjacent to the common lounge area in McConnell Hall. All classes are free and all supplies are provided by the dorm. The artist-in-residence program is completely paid for by the residency council; not the university.

Creet keeps the class informal and friendly. Attendance is not required on a regular basis. Rather students may attend as they choose, and new students may join at anytime throughout the year. "So far," Creet says, "attendance has been very good."

Schmaltz my father told me

Our film has no blood or violence. No one gets murdered or raped. There is no pornography and no earthquake—by revealing this, there may be no customers. Our film is gentle, nostalgic, lyrical, funny and touching. People seem to be taking to it as a welcome change.

—Ted Allan, author of "Lies My Father Told Me," writing in Weekend Magazine

by Will Aitken

Is there any hope for a movie that provokes embarrassed snickers from a preview audience while its opening credits are still running?

No one likes to start off the movie scene on an entirely negative note. And by the laws of chance, one shouldn't have to. How many irredeemably bad movies can there be? It's a rare film that doesn't throw off a few sparks.

But all I could think of as Jan Kadar's "Lies My Father Told Me" ran its treacherous course was that if things got any more warmhearted or bittersweet, I was going to throw up.

"Lies" is about a lovable Jewish grandfather who talks to God, a lovable Jewish grandson who talks to a horse, colourful neighbourhood characters who talk to each other and a lovable whore with a heart of gold.

Canadian writer Ted Allan adapted for the screen his own 1949 short story of the same title (we discover in the press release — not at all to our surprise — that he dashed off the original story in an afternoon). It's of that calculatedly sentimental school where a young boy learns that grown-ups (with the exception of Grandpa or the coloured cook or the deaf-mute gardener) tell lies. The sort of thing Reader's Digest would condense if it weren't already a short story.

And just the sort of thing a director like Jan Kadar should run the other way from. A director can run through the simple-but-wise peasant schtick only so many times before we begin to suspect he's wearing his lachrymal glands on his sleeve.

"The Shop On Main Street" walked off with an Academy Award for Best Foreign Film in 1965 (how could Hollywood resist Ida Kaminska playing Helen Hayes?). Since leaving Czechoslovakia after the 1968 Soviet invasion, Kadar has made one other feature film in English — "The Angel Levine," with Zero Mostel — and several specials for TV, notably "Mandelstam's Witness," a one-woman show featuring Kaminska as Nadia Mandelstam, for CBC. (The allegorical folktale "Adrift," certainly Kadar's most technically proficient work, was made while he was still in Czechoslovakia but released after his departure.)

Perhaps the most remarkable aspect of "Lies" is its total attention to technical detail. His

previous efforts, whatever their narrative shortcomings, are at least well-crafted and refreshingly straightforward in style.

"Lies" has been shot in a similarly uncomplicated manner, but its patina is flat and harsh: the film looks jarringly new — surely the wrong look for a story that takes place in Montreal during the late 20's.

The most glaring shortcoming of the picture, however, is its soundtrack. The sound, as is the case with most feature-length films, was dubbed in after shooting. The dubbing is unmodulated to the point of distraction — the kind of listless flat line-reading we expect from foreign-language films dubbed into English, but not from an English-language production.

Nothing is helped either by the dreadful Walt Disney music, which includes bouncy sleigh-bell accompaniments, soulfully throbbing violins and, of course, the chortle-provoking title song, "Rags, Clothes, Bottles" (Grandpa is a rag-picker) sung in a fruity counter-tenor the likes of which hasn't been heard since "Mary Poppins."

Even the small and usually inconsequential details have been neglected. Someone, for instance, forgot to age the actors' wardrobes, so all the extras, and many of the principals, stroll about in stiffly brand-new period costumes.

The actors themselves seem

to manage respectably enough, although the dubbing makes it hard to be sure. But Ted Allan's characters and situations continually ring false. Frequently they fairly clang. There are constant interchanges of "Grandpa, why do the leaves change color?" . . . "God paints them, my boy." (My grandfather's favorite and oft-repeated joke went "Uncle Tom, what makes the grass so green?" . . . "Bullshit, Little Eva.")

The kid who plays the kid, a Toronto boy named Jeffrey Lynas, is good despite his lines, but he looks overworked (the make-up people should have done something about those dark circles under his eyes — in a film that leaves this little to do for the eye and mind, we begin recalling all those anecdotes about the awful things Louis Mayer did to his child stars).

Since Anthony Quinn, Zero Mostel, Edgar G. Robinson and Rod Steiger weren't available — but were considered — to play the grandfather, Israeli actor Yossi Yadin is serviceable, but then Kadar puts him through a "Fiddler On The Roof" song-and-dance number atop Mount Royal, and credibility is lost forever.

But what more can be said? You don't review a movie like "Lies," you merely catalogue excesses and shortcomings.

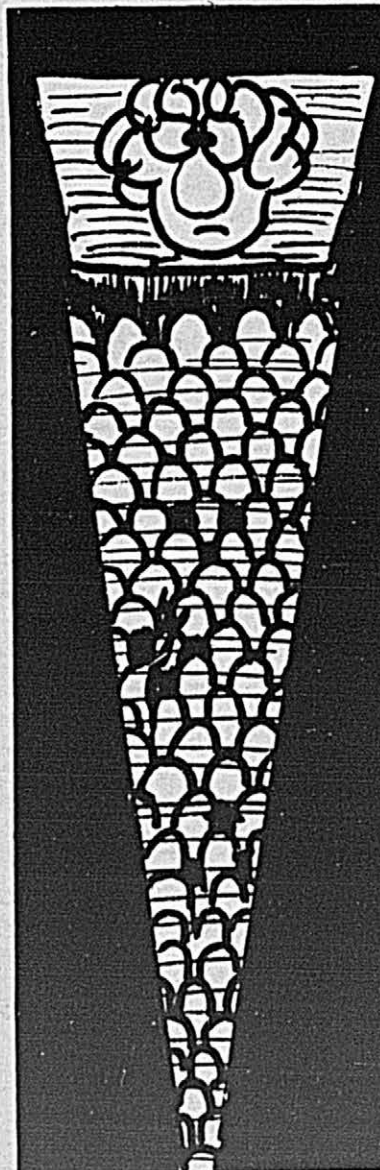
"Lies" has the feel of a manufactured product, computer programmed and consumer oriented. Its makers, though, don't even appear to have done their own market research — they've simply bought the do-it-yourself kit from Hollywood.

Too bad imported technology didn't come equipped with imported technicians. At least in Hollywood they do ersatz little numbers like "Lies" with a certain amount of manipulative flash. Try though it may, "Lies" is too technically inept to manipulate a 6-year-old.

The other night on Cine-Camp they showed a 1934 marvel called "The House of Rothschild." Hollywood at its vacillating anti- and pro-Semitic worst, the film abounds with feverish hand-rubbing, tearful deathbed scenes and knowing leers about the Rothschild "heart of gold."

At one point the aged Mama Rothschild, her banker sons gathered about her, speculates on how many years she has left. "Why should the Good Lord take me at 88," she asks, eyes rolling heavenward, "When he can get me at 100?"

"The House of Rothschild" is a transparently awful film, but, 40 years later, it's still spell-binding in its awfulness — in the hardly disguised cynicism of its writers, in its scheming Shylock stereotypes, its well-spoken redeeming lofty senti-



continued on page 6

Woman on woman

by Pat Morrison

Last Thursday at Players' Club the Women's Union sponsored a successful repeat of the poetry reading, "Woman on Woman." Barbara Scales chose a variety of poems which expressed not only women's views on women but also their views on life and the world as well. Moreover, Scales did not choose poems which present only the positive side of women, but had the intelligence to choose poetry which ran the entire gamut of the female experience.

One of the poets most frequently read was Denise Levertov, an English woman now living in America, and a member of the Black Mountain school of art. Levertov, author of the book *The Poet in the World*, is very much aware of literature and its function in society. She feels strongly that poets must face present day political realities and not hide from them. This outlook is made very clear in her poetry.

continued on page 6

An Answer to a Man's Question, "What Can I Do About Women's Liberation?"

Wear a dress.
Wear a dress that you made yourself, or bought in a dress store.
Wear a dress and underneath the dress wear elastic, around your hips, and underneath your nipples.
Wear a dress and underneath the dress wear a sanitary napkin.
Wear a dress and wear sling back, high heeled shoes.
Wear a dress, with elastic and a sanitary napkin underneath, and sling back shoes on your feet, and walk down telegraph avenue.
Wear a dress, with elastic and a sanitary napkin and sling back shoes on telegraph avenue and try to run.

Find a man.
Find a nice man who you would like to ask you for a date.
Find a nice man who will ask you for a date.
Keep your dress on.
Ask the nice man who asks you for a date to come to dinner.
Cook the nice man a nice dinner so the dinner is ready before he comes and your dress is nice and clean and wear a smile.
Tell the nice man you're a virgin, or you don't have birth control, or you would like to get to know him better.
Keep your dress on.
Go to the movies by yourself.

Find a job.
Iron your dress.
Wear your ironed dress and promise the boss you won't get pregnant (which in your case is predictable) and you like to type, and be sincere and wear your smile.
Find a job or get on welfare.
Borrow a child and get on welfare.
Borrow a child and stay in the house all day with the child or go to the public park with the child, and take the child to the welfare office and cry and say your man left you and be humble and wear your dress and your smile, and don't talk back, keep your dress on, cook more nice dinners, stay away from telegraph avenue, and still, you won't know the half of it, not in a million years.

Susan Griffin

A festival of social comedies



Jimmy Stewart stars in Capra's "You Can't Take It With You", an off-beat comedy of dubious origins showing tonight a 9:30 in L-132.

by Stephen Eisenberg

The McGill Film Society will be presenting a **Social Comedy Festival** starting the twenty-ninth of September and continuing through to the third of October. All of the films in the festival were made during the 'Great Depression' (1930-1940). Films of this era reflect the need for escape; they are literally social comedies.

The Depression of the 30's was a time of complete economic breakdown. The poor were destitute and the wealthy became poor. The old story of the millionaire jumping to his death due to stock failures was no joke back then. The United States government at one point (under the new Roosevelt administration) had to close the banks. The world economy was shot. All in all the outlook for the ordinary man was not too bright.

Enter the mass media.... For a nickel anyone could take in a moving picture down at the local Crystal Theatre. After all, it beat standing in a breadline. And what did that film-goer want to see? Obviously from the box-office returns it was a social comedy. The spectator was entreated to seeing possible fantasies portrayed on the beaded silver screen—of the rich in rich surroundings with nothing else to worry about but who to divorce and to whom to

fall in love with next, as only the rich could do—with a comic twist.

Films such as *Ninotchka* are typical of these times in which the fear of communism is reduced when we see an American fall in love with a communist (you probably saw the remake—"Silk Stockings"—and laughed yourself silly). This was the super escapism of the 30's, much as the *Towering Inferno/Earthquake* genre is of today.

Rene Clair's film *A Nous La Liberte* went about it in a slightly different manner by making a satirical study of the machine-like characteristics of the evolving factory worker (to be followed up several months later by Chaplin's "Modern Times").

In complete contrast we have *Horse Feathers* of the Marx Brothers. The Marx Brothers played upon the society's desire for complete escape via the absurd. Vaudevillian slapstick with social rhetoric won them the hearts (and minds) of all who viewed their films as it is the easiest form of forgetting the world and having a good laugh.

The films that will be presented in the **Social Comedy Festival** include: *It Happened One Night*, *You Can't Take It With You*, *Major Barbara*, *Philadelphia Story* and many others. For more details call 392-8934 or see the ads in *The Daily*.

Nostalgia...

continued from page 3

commodious without being dignified. Partners meet to dance in the throbbing hours and the concord between them is a jean clad hip touching a silky shoulder.

With dances like the hustle we have moved away from the bop-de-bop rhythms and associative-thought patterns the jazz age produced in such innovators as Lenny Bruce. Our generation is unfamiliar with the energetic internal rhythms of jazz, and our minds underplay the syncopated beats. The volume of the music in popular discos discourages communication, and the straight beat is not conducive to great varieties of movement. Lacking the potential for grace in a waltz and the drama of a tango the skill of the hustle or the bump is complete when the step is mastered.

We're not a 'peace and love' generation and we're not disillusioned. We just don't really believe we can change anything. Popular dances move to this beat — straight rhythms, little innovation, a repetitious

step. We were raised on the distant realities of the television screen and the shattered hopes of 'back-to-the-land' big brothers and sisters. Maybe we lack dreams, maybe energy. Don't syncopate, don't complicate... do the hustle.

Woman...

continued from page 5

Although many of the poets included in the reading are currently writing or are familiar nineteenth century poets such as Emily Dickinson, excerpts from Sappho, Margaret Cavendish and Sojourner Truth were also included.

"Ain't I a Woman" is a particularly moving piece. It is taken from a transcript of a speech made by Sojourner Truth at a Women's Suffrage meeting in the mid-nineteenth century. Truth, a former slave, was being denied her right to speak, this was her answer to such repression:

"...Ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne

thirteen children, and seen them most sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?"

All three women who read on



Gail Gellner

Thursday were able to achieve an admirable balance between empathy with the poetry and the objectivity necessary for such a reading. In many ways, although they take less production time than full length dramas, poetry readings are more difficult to present to an audience. The readers have no single character to develop and project, but must constantly change and be aware of the different nuances and emotions portrayed in the poetry. The group reading for the Women's Union did this well. Diane

Morrison, Wendy Springate and Bronwyn Mantel are accomplished actresses who can, moreover, read poetry without falling into a monotonous sing-song.

Constantly throughout this performance the fact was brought home that poetry is meant to be read aloud. The passionate exaltation of "Firebird" by Alta could only truly be appreciated aurally. It is to be hoped that the Women's Union will soon sponsor a new poetry reading and that other groups will follow in their lead.

Schmaltz...

continued from page 5

ments. The enduring chutzpah keeps us watching.

"Lies" exhibits a similar sort of cynicism in its toying with Jewish stereotypes and tear-demanding situations, but the chutzpah's cut-rate, and the cynicism is masked as sincerity — the self-congratulatory sincerity of Ted Allan writing for *Weekend Magazine*.

"Lies My Father Told Me" has no murders, rapes or pornography, but it's also got no style, no flair and no digestible content.



MEETING TODAY

There will be a meeting of the Weekly every Monday at 5 pm in the Daily office. The meeting is for the staff, that includes photographers, production people, and writers. New members are always welcome to join. Call 392-8955 and ask for Sasha or come down to the office in the afternoons and still ask for Sasha.



are old;" and "the houses are built on a steep hill." These "justifications" are absurd—Westmount and City Hall both fall in this category! Our architects and engineers testified that the houses were structurally sound and well worth renovating. The city never gave coherent reasons as to why it couldn't use one of its numerous public parking lots for its dump trucks, or even expropriate a private lot, instead of demolishing fifty dwellings in a low income area during a housing crisis. However, we all know the answer to this one: Canadawide Parking Services, Ltd. is owned by ITT!

Stanley Rowen
St. Norbert Street Citizens'
Committee

The sovereign state of CFCF letters

The current fuss made over Bill 22 is somewhat of an anachronism when one looks at the actors involved. I am thinking in particular of the no-compromise attitude of a Liberal(?) MNA, and a well-known broadcaster, on Radio-station CFCF.

By their seeking the invoking, by the Federal Government, of its powers of disallowance of Bill 22, these and other opponents of the legislation show a remarkable lack of understanding not only of constitutional precedent in such matters, but far more seriously, as Claude Ryan in 'Le Devoir' recently pointed out, are ignoring the political trend in Quebec of the last few years.

As for the first point, my mind cannot help turning to the Manitoba School Question... Now CFCF has been making use of the holy-cow of Constitutional Liberty to oppose the Bill, yet they would appear to forget that the Federal Liberals under Laurier fought for the right of the Province of Manitoba to deny education to French speaking citizens, in at least one federal election.

Where, I might ask, were the civil libertarians then?—I would answer that they most likely stayed quiet in the Orange Lodges of Ontario. Where were those concerned with 'democracy' when Ontario passed a notorious education act, only repealed in 1925, restricting the teaching of French to TWO HOURS PER WEEK in EVERY school in the province...

Based on the two examples above, it should be obvious why Quebec came to feel that within her boundaries at least, she must protect the French Fact in North America. The question of individual rights in the controversy over implementation of Bill 22 is a point well-taken, but it remains my contention that those who have raised this issue, such as CFCF, are using it as a smokescreen. Where were the Norman Robertsons and George Springates when that notoriously anti-democratic piece of legislation, the War Measures Act was passed—surely they were not in jail for their beliefs in liberty.

This brings me to the second point; that of current political trends in our province... It would seem from the above, that some members of the Anglophone community only wish to raise issues such as 'civil rights' when their own highly privileged positions show a sign of being assailed. The majority of Quebec's population has spoken, through their MNA's, and has passed Bill 22 to encourage and promote the use of French.

Far from being an issue of 'civil rights', the campaign waged by CFCF was the crusade of a number of fanatics, whose shortsightedness has only been exceeded by their inflammatory and provocative rhetoric. Springate's comparisons of Quebec to Soviet Russia to the notes of 'O Canada' in the background, was both a gross abuse of CFCF's licence to broadcast and was a provocation to all. Once again, I would ask where G. Springate and Co. were during the War Measures Act, in itself far more akin to Nazi Germany than Bill 22 could ever be.

The insistence of certain elements of the Anglophone community on creating a 'we'/'they' situation by means of a highly emotional appeal is self defeating, and the CFCF campaign exemplified this: The way in which appeals were worded gave not the impression of a call for civil rights, but a call to the barricades! I was embarrassed to be told to stand up and be counted for Canada in a manner which implied that no French-speaking Canadians have ever done so... Worse was the reference to veterans which implied that anyone who did not join those former soldiers supporting the CFCF campaign were somehow traitors.

Such crass arrogance, misrepresentation, and the irresponsible climate engendered by this station should be brought up before the CRTC when CFCF's licence comes up for renewal, and Mr. Springate should have the decency to hand over his Liberal Party membership card.

For the sake of increasing their ratings, this station has descended to the lowest levels of deception and risked inciting

confrontation between two European founding races of Canada and has upset the immigrant community.

Bill 22 is here to stay. There is nothing in it forbidding to the English-speakers schooling in that language—a point which neither Robertson nor Springate made very clear on CFCF. Robert Bourassa speaking at Pierrefonds gave a sound defence for the reasons behind the Bill, which has after all been law for about a year.... Where injustices are perceived in its implementation, the way in which to tackle the problem is not through confrontation, but by working with the MNA's and with the Department of Education, for it is only in a dispassionate atmosphere that compromise over certain aspects of the implementation of this Bill can be achieved.

Chris Rogers is in a master's programme in Islamic Studies.

what's what

MCGILL OUTING CLUB

Rock-climbing school at Val David (based at our house in Shawbridge) this weekend Oct. 4-5. Everyone interested must attend the organizational meeting on Tues. Sept. 30 in the Union Ballroom at 7:30 pm.

BRIDGE CLUB

Duplicate game this Tuesday Sept. 30 at 6:45 pm in the Grill Room second floor Union. This is the first game of the school year so everyone interested please attend. For more info call Robert 488-3085 or Howard 481-9122.

SKIERS OF THE WORLD UNITE

Currie Gym Lounge, Wednesday, Oct. 1. 5:15 pm. The McGill Ski Team offers racing, fun, and loads of crazy people.

CURLING CLUB

All persons interested in curling at McGill this winter should sign up in room G-7 of the Arthur Currie athletics building before October 1. For more information call Mike Cohen at 739-3729 between 10-11 pm.

St. Norbert post-mortem

To the Daily:

As a former tenant of St. Norbert Street, I would like to offer some additional information not mentioned by the Maass article of Sept. 25, relating to the demolition of our houses by the City of Montreal, for the purpose of a "cour de voirie"—parking lot and garage for city dump trucks.

The houses on St. Norbert Street had been homologated ten years ago. Homologation is a process whereby the city notifies landlords of its intention to expropriate "for the public good" at some future date. The landlords then cease to do basic repairs on the property, including painting, since the purchase price is set according only to assessed value.

Thus during the ten-year homologation period on St. Norbert Street, the houses deteriorated due to landlord neglect. The city then gave this visual (non-structural) deterioration as an excuse for the unfeasibility of renovation, while they themselves had created the situation(!)

We discovered that some four hundred properties in the vicinity of St. Norbert Street are currently under homologation. This is a quite frequently used method of preparing the way for private developers, who ordinarily would have much more difficulty in obtaining the property. For, after using the property for several years, the city sells it to real estate speculators.

The city also acts as a speculator. It homologates and expropriates in areas years before the land is highly valued. Thus, four existing dump truck facilities are being shut down and will move to St. Norbert Street, while those four lots will now be sold by the city to private developers for very large profits. The St. Norbert Street lot will itself be eliminated in several years to make way for more high-rises and office buildings.

The feebleness of the city's arguments for the demolition of our houses was exemplified by their statements: "the houses

Twilight of the gods

To the Daily:

In a Quebec that is ever increasingly wrought with debate over loss of rights, it is nice to see that the Daily has again this year continued its policy of total disregard for rights of students and its subscribers in general. The editors have again displayed their authoritative and dictatorial attitudes by assuming the role of censors and all round idiots.

If the Quebec government ever imposed censorship of the daily publications the editors would be certain to jump to the cause and battle fearlessly against such fascist oppression.

It's just about time the Daily editors take a good look inside their own heads and try to unscramble the geological rubble they have mistaken for brains. You guys are not the god-like figures you try to pretend to be. Climb down off your high-chairs. Don't be afraid! You haven't really got that far to go down!!

Terry Derynck, B.Sc.u3

Fees, flies, foes...

To the Daily:

Things are the same all over—all the little interest groups resist belt tightening, and efforts at responsible fiscal leadership are politically unpopular, in the Students' Society and Ottawa alike.

Last year students rejected the idea of higher student services fees—the services would obviously not be worth the extra fees to them.

So this year Master Statesman Robert Perlman has recommended that the democratic referendum process be bypassed in favor of an enforced increase put upon us by the Administration, for Student Services. Just for whom are these services intended, sir?

If interest groups are interested enough, they'll pay membership fees, as Kyriakos Matziourinis suggested. If others also benefit (e.g. Film Society) they can pay increased admission or participation fees.

M.L. Reimer

7-0 Victory for Red Soc's

Soccer Redmen trample CMR in opener

by Sherwin Wong

Last Friday night, led by the three goal performance of Antonio Costa, the Redmen soundly trounced CMR by a score of 7-0. Andrei Aripol added two goals, Jan Turek and Roger James each tallied once to account for the rest of the Redmen scoring.

Slow start

The game started out with neither side able to sustain any scoring drives. As the contest progressed, our gang began to capitalize on their scoring opportunities. McGill opened the scoring when Antonio Costa deflected a pass from teammate Roger James into the net. This set the stage for more fireworks from the Redmen as Costa connected with his second goal on a breakaway. Andrei Aripol followed with another net banger to extend McGill's lead to 3-0.

"Somebody kicked the ball to the C.M.R. goalie," said Andrei about his goal. "He tried to hang on to the ball but failed and I was there to put it into the net."

Number three

Costa struck again for his third goal and when the first half was over, McGill led by the comfortable margin of 4-0.

In the 2nd half, our boys weren't content to lay back and play defensive soccer. They came out smokin' and this paid off as Jan Turek, Roger James and Aripol, with his second goal of the night, all scored consummating the McGill rout of the cadets from old St. Jean.

Hustle'n tussle

Throughout the game, McGill outran C.M.R. for the ball, and engineered numerous breakaways through accurate passes which could have given them

more points. Defensively, they favor. played well as the two Redmen goalies, sharing the net-minding duties, enjoyed a fairly quiet game.

Defensive stalwart and captain of the Redmen, Frank Grusveld had some post-game thoughts about his team's victory. "It was a good start for us but the opponent really didn't inspire us," he said in connection with CMR's ineptness. In any case, it was the Redmen who were inspired and they turned on their offensive machine full-blast, even when the score was lopsided in their

Looking ahead

This had to be a gratifying victory for Trevor Stevens, as it was his first win as coach of the new team. He was pleased with his squad's performance. "The guys played well," Stevens affirmed but added, "I don't think it was a true test of our ability, but it was nice to win." Obviously he was thinking ahead to the upcoming confrontation against the defending QUAA champions, Concordia.



Red Soc's lose

Daily Sports News Service

Two goalie mistakes cost the Redmen Soccer team a 4-0 loss to the Concordians yesterday afternoon at Loyola. The Redmen came out defensively at the opening whistle, seemingly in awe of the fabled Concordians for the first twenty minutes. Many close scoring opportunities by the Redmen were thwarted by the Conc's sent our heroes on their heels but failed to put a one under the "home" column on the scoreboard. McGill rallied in the last 20 minutes of the half, but a cheap Conc tally wrought against the flow of play, broke the backs of the inexperienced Redmen.

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Disheartened by that half ending fluke, our boys let up

DAILY SPORTS

Footballers rally

Daily Sports News Service

Toronto— In a real cliff hanger, the McGill Redmen surged from behind on the last play of the game to defeat the University of York, 16-14.

As the first half gun sounded, McGill was on top 6-0 by virtue of two Dan Castellani field goals. The lead proved shortlived, however, as York returned the second half kickoff for a touchdown. Later in the period, York scored again and, behind 14-6, the Redmen had their backs to the wall.

Yet, as has been their hallmark all season, McGill refused to give up and the Redmen took charge in the fourth quarter. Castellani split the uprights early in the period, trimming York's lead to five points.

With time running out, McGill gambled on third down deep in York territory, but failed to reach the first down marker. The Redmen defense then took over and miraculously got the ball back on downs.

With only seconds remaining, Redmen quarterback led his legions down the field. As Smith lined up behind veteran center Howard Spungin on the York four yard line, the minute flag was suddenly dropped signifying that this would be the last play of the game.

Behind by five points, there was little use in calling on dependable place kicker Castellani, so the pressure was on the offense to pull the game out of the hat. On the play, Smith dropped back to pass and, under strong pursuit by the York defensive line, he found receiver Colin Boyle (again?) alone in the endzone for the winning tally.

MEN'S VARSITY BASKETBALL

Tryouts for the Men's Varsity Basketball Team will be held in Gyms 1 & 2 of the Currie Gym on Wednesday, October 1 at 5:00 p.m. and Thursday, October 2 at 5:00 p.m. Come ready to play. For further information contact Coach Staples 392-4730.



WELCOME BACK!

McGill's Greatest
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McGill Special Every Tuesday

from 5:00-8:00 P.M.

SPAGHETTI

All you can eat
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ADDITIONAL ACTIVITIES REGISTRATION

The following activities have additional sections which have been opened due to popular demand. Registration is limited. First come—first served. For all activities registration will take place in Room G 18 of the Currie Gym on Tuesday, Sept. 30 between 5:30 p.m. and 7:00 p.m. Registration fee of \$1.00. All classes are co-ed.

ACTIVITY

CLASS TIMES

Yoga (Introductory)

Mon., 7:30 p.m.
Tues., 7:00 p.m.

Social Dance

Mon., 6:00 p.m.
Mon., 7:30 p.m.

Tennis

Mon. 11:00 a.m.
Wed., 1:00 p.m.

Squash

Mon., 4:00 p.m.
Wed., 1:45 p.m.; 2:30 p.m.

Physical Fitness

Mon., Wed., Fri., 8:15 a.m.

Badminton

Thurs., 3:00 p.m.